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No. 5

THE OFFICIAL ORGAN  
OF THE MUSIC SUPERVISORS  
NATIONAL CONFERENCE



MUSIC  
SUPERVISORS  
JOURNAL

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# MUSIC SUPERVISORS' JOURNAL

VOL. IX

ANN ARBOR, MICHIGAN, MAY, 1923

No. 5

## OFFICIAL ORGAN OF THE MUSIC SUPERVISORS' NATIONAL CONFERENCE

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## Editorial Comment

### A Record Breaking Conference

The Sixteenth Annual Meeting of the Music Supervisors' National Conference held in Cleveland, Ohio, during the week of April 9 was a record-breaker in every respect. Never before in the history of the Conference has so large a gathering assembled for the annual meeting. Seldom has there been so much enthusiasm displayed over the programs provided by President Gehrkens. No community could have done more in its efforts to "show us a good time" than did the good people of the Forest City. Although the programs were full to overflowing and some unavoidable delays resulted, the original plans were carried out, from the school visiting sessions Monday morning to the final addresses and the Music Memory Contest Friday afternoon. Director J. Powell Jones and his corps of assistants in the public schools of Cleveland extended themselves to the breaking point to show the visiting musicians what is happening in the local schools. The ladies of the city provided some two hundred automobiles to take the party of nearly one

thousand visitors on a sight-seeing trip through the wonderful park system. The Conference members were guests of Director Nicolai Sokoloff and the Cleveland Symphony Orchestra Thursday evening, an event which was appreciated by many. And last, but by no means least, the hotel accommodations were entirely adequate, and the Hotel Statler management made itself very popular by the services which it rendered its guests. Cleveland proved a worthy host, and she entertained appreciative guests.

### The 1923 Membership

President Gehrkens proposed the slogan of 2,000 members for 1923. The *Journal* went one step farther and asked for a membership of not less than 2,500. Latest reports from Treasurer McFee indicate that the final report on membership will be well over 2,500. This is surely another wonderful advancement. In 1921 the returns from the St. Joseph, Mo., meeting showed a membership of just under 1,500. The Nashville, Tenn., meeting of 1922

boosted the number to 1,860, a growth that was considered unbeatable. This is all indicative of the place which public school music is taking, and will continue to take in the future, in the educational scheme of the country. It is, furthermore, indicative of the fact that *musicians are at last getting together*, the final step necessary to the solving of many problems in the country-wide campaign for a greater musical America.

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**The 1924  
Conference  
City**

As we go to press, the meeting place for the 1924 Conference has not been decided.

Urgent invitations, backed by the supervisor of music, the superintendent of schools, board of education, chamber of commerce, and other civic organizations, were received from Detroit, Mich., Oakland, Calif., Des Moines, Iowa, Buffalo, N. Y., and Cincinnati, Ohio. Demonstrations from the floor of the Conference would indicate that the majority favored Oakland or Des Moines, with Cincinnati running a close third. According to the constitution, the Conference may only recommend the meeting place of the annual meeting, the final choice being left in the hands of the Board of Directors. A short meeting of the Board was held before the adjournment of the Conference, but no definite decision was made. Many factors enter into this decision; for instance, one of the first considerations is the matter of housing the Conference for the week. This not only means the simple matter of sleeping and feeding the members present, but also the places of meeting. Experience has proved that it is a great advantage to hold the sessions of the Conference in the hotel headquarters, but this is already becoming a serious matter with the rapid growth of the Conference. The Hotel Statler Convention Hall

was entirely inadequate for most of the meetings, and many members were unable to hear and enjoy the proceedings with any degree of comfort. This is a rather serious matter, and the Board of Directors will need to give most careful consideration of what the several places inviting the Conference for 1924 have to offer in this respect. It would seem wise to consider the feasibility of holding the meetings in a hall outside of the hotel headquarters if one is available within a short distance. There were over 1,500 registered at Cleveland, and it is not too much to expect that 2,000 will be present at the 1924 Conference.

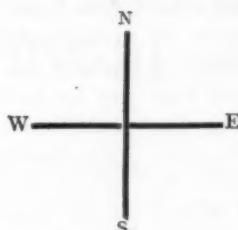
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**President  
Gehrkens'  
Address**

From the opening of the Conference Monday until the closing hours Friday afternoon, the firm, guiding hand of President Karl W. Gehrkens was felt on the activities of the week. President Gehrkens worked hard and long on a program which bids fair to go down in the history of the Conference as one of the best that has ever been presented at the annual meeting, and he showed that he meant to see it through in the right way. As a presiding officer he was ideal. His plans for the week were fully developed long before the opening day, and it is much to his credit that he was able to carry them out to the entire satisfaction of those present. The address of the president appears in full in this issue of the *Journal*. It contains much material for reflection, and though one may not agree with all of his findings, it must be admitted that serious and deliberate thought had been given to the subject and strong personal convictions uttered. How well Mr. Gehrkens has summed up his ideas concerning the place which music ought to have in our public schools and in life will be best appreciated by reading his address, entitled "Some Questions."

# WHAT THEY SAY

NORTH  
SOUTH



EAST  
& WEST

I have just received your copy of the "Willis Graded School Orchestra and Band Series," as arranged and compiled by J. E. Maddy and T. P. Giddings. Frankly, I think this far surpasses anything of the kind that I have ever seen or had ever hoped to write or even see. The principles involved are far more advanced pedagogically than anything on the market so far as I know; and with the large black type and clear open plate work it will surely prove to be a great boon to school orchestra instructors.

—Raymond N. Carr

I was greatly pleased to receive a copy of the Violin part of your new orchestra book. It looks fine and we are going to give it an immediate try-out in the schools here.

—William Breach

I have with pleasure received the Violin section of the "Willis Graded School Orchestra and Band Series." While I have not had an opportunity to examine the book carefully, it seems to me that Maddy and Giddings have made a step in the right direction. There is a great need for music of the simplest kind, which is good music. The technical details of the Violin part, such as fingering and bowing, have been carefully worked out.

—Victor L. Rebmann

I presented the "Willis Graded School Orchestra and Band Series" to our band and orchestra men and was delighted to hear the unanimous expressions of delight on the excellence of the work which you presented. They will be of infinite help to the teachers and the students and I wish you unlimited success in their popularity. I hope to secure some of these at a very early date as they will be most helpful to a number of our teachers in the grade schools.

—Glenn H. Woods

These are but a few of the hearty and instantaneous letters of approval indorsing the

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## MUSIC SUPERVISORS' JOURNAL

### The Educational Council

The editor of the *Journal* wishes to take this opportunity to express to the members of the Educational Council what he believes to be the sentiment of every member of the Conference, an appreciation of the work which that group has accomplished during the few years of its existence. No other group, large or small, has done so much for the cause of public school music, and, consequently, for the cause of music in America, as these men and women who have given unsparingly of their time, and even of their money, in an honest endeavor to lift music out of the position of mediocrity in public education and *public estimation*. Witness the preparation and presentation of the Standard Course in Music, presented to the St. Joseph meeting. Imperfect, and even impractical as some may consider it to be, all must admit that it was a colossal achievement to even present a working plan which was the product of the minds of twelve men and women, each one of whom had well-defined and definite ideas of their own, and yet were willing to "give and take" in order that the whole cause might not suffer. This is only one of the big things accomplished by the Educational Council which resigned in a body at the Cleveland meeting. Criticisms, both just and unjust, concerning the manner in which the Council conducted its work made it impractical that they should continue under the existing rules as set forth in the Constitution. Some of these rules were amended and a new Council, under a brand new name, elected. The results of the election are given on another page in this issue. Whether we are in sympathy or not with the new order of things, let us not forget what the first Educational Council has done for the cause of school music.

### The Exhibitors

One of the features of the Conference was the splendid display of the exhibitors. On every side were heard words of congratulation for the manner in which this feature, which has grown to be an important one, both to the exhibitor and the people in attendance, was handled. Ample room was provided for all who desired to display their wares, and the supervisor was able to see the latest publications of the publishers, secure full and complete information from the makers of phonographs, school pianos, other supplies. The exhibitors vied with one another in making their displays attractive, and the corridors in which they were located were crowded most of the time. Let us not forget these exhibitors.

### The Conference Treasurer

There are few people in the Conference who appreciate the work which the Conference treasurer must do. As a matter of fact, many resent any kind of a treasurer, because he represents dues, and that means that we must spend some money. If the only duty of the treasurer was to receive the membership dues, the job would still be a real one, but when one realizes that he must really *collect the dues* if the expenses of the Conference are to be paid, then the job takes on greater significance. Mr. A. Vernon McFee, the present treasurer, has done a beautiful job, and it is expected that when he turns his report for the year over to the president it will show that he has done almost twice as much work as any previous treasurer has been called upon to do, and that the treasurer's balance is the largest in the history of the organization. It is pleasant to record that the Conference very wisely voted to continue Mr. McFee in office another year.

## VISIT THE CONN DISPLAY AT CONVENTION HEADQUARTERS

Music Supervisors in attendance at the convention in Cleveland are cordially invited to visit the exhibit of Conn instruments at headquarters. Representatives of C. G. Conn, Ltd. will be present to explain how you can fill the instrument requirements of all classes of students at prices fitting any pocketbook. Special information for instrumental teachers on all band instruments.

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## President's Corner

### VALEDICTORY

The Cleveland Conference has passed into history — glorious history, for the most part—and it is now my privilege to thank all of you who helped to make our recent session the biggest and finest meeting we have ever held. Such a conference as we have just passed through would be utterly impossible without coördination of effort, and to me the most striking thing about the entire week was the friendly, enthusiastic, and efficient coöperation that was manifest on every hand. In order to coöperate in this friendly fashion, many of those who took part in the meeting found it necessary to forget little differences of opinion, petty personal prejudices, and commercial rivalries, and to keep in mind constantly the best interests of the Conference itself. This is the



KARL W. GEHRKENS,  
Retiring President

severest kind of a strain that could possibly be put on one's ideals, and the fact that everyone met it so well is an eloquent tribute to the high quality of the men and women who comprise our membership.

Again let me thank you all: speakers, chairmen and committees, conductors, officers, local committee, and audience; and let me urge you to cling to this spirit of friendly coöperation as your most precious possession, thus making it possible for our new president, Mr. Miessner, and for other presidents who in turn shall succeed one another, to provide just as valuable and just as friendly gatherings in the future as we have enjoyed together this year.

Cordially yours,

K. W. GEHRKENS,

### SALUTATORY

#### Fellow Members:

The honor bestowed by the Conference in choosing me to guide its affairs through the coming year is deeply appreciated. I have never sought any office because I preferred to serve the profession through study and creative contributions. However, I do esteem highly the confidence implied in your choice, and I am fully aware of the heavy responsibilities attached to the office. I pledge myself, therefore, to give my best thought and en-

ergies to the advancement of the great work in which we all are engaged.

Due, in large measure, to the untiring and unselfish efforts of the members of our Conference and to its leaders, school music has made tremendous strides within the last decade. The Conference itself has grown from a few hundred to several thousand members. The inspirational and educational values of our meetings have grown steadily, reaching a grand climax last week at Cleveland.

# RHYTHMIC PLAY



**C**HILDREN should be allowed a wide freedom of expression in rhythmic play, or dancing in response to the suggestion of rhythm and form in a musical selection. There are times, however, when they may safely be told what the music is intended to suggest or to represent. Their response will be spontaneous. There is no one definite way for using these records, but innumerable different ways.

A partial list of suggested records, all played by the Columbia Miniature Orchestra, follows:

(a) March from Opus 27, No. 3. (Schubert)				
(b) Entrance March, "Christmas Tree," (Gade)				
(a) March from Opus 40, No. 5. (Schubert)				
(b) Soldiers' March. (Schumann)				
(a) Soldiers' March, "Faust." (Excerpt)	(Gounod)			
(b) March, "Nut-Cracker." (Excerpt)	(Tchaikowsky)			
(a) Parting March, "Lenore." (Excerpt)	(Raff)			
(b) March. (Excerpt) (Bach-MacDowell)				
(a) Minuet, "Don Juan." (Excerpt)	(Mozart)			
(b) Swiss Maid.				
(a) Scherzo, Opus 27, No. 1 "Allegretto and Trio."	(Schubert)			
(b) Waltz, Opus 26, No. 1. (Koschat)				
(a) Galop: "Light Cavalry Overture."	(Suppe)			
(b) Theme from Sonata No. 1. (Excerpt)	(Haydn)			
(a) March Militaire. (Allegro)	(Schubert)			
(b) March Militaire. (Trio)	(Schubert)			
(a) Fantasy Piece, Opus 26. (Schumann)				
(b) With Castanets. (Reinecke)				
(a) Gavotte, Circus Renz.	(Fliege)			
(b) Gavotte, "La Mignonne," Opus 79. (DeKoven)				
(a) Entr'acte and Valse.	(Adam)			
(b) Air No. 10. (Adam)				
(a) Air No. 7.	(Adam)			
(b) Trio No. 2. (Adam)				
(a) Idyll, Opus II.	(Koschat)			
(b) Allegretto, "March Heroiques," Opus 40, No. 3. (Schubert)				
(a) Trio, "March Heroiques," Opus 40, No. 2. (Schubert)				
(b) Etude, Opus 75, No. 4. (L. Schytte)				

A-3100      A-3098      A-3126      A-3097      A-3129      A-3099  
10-inch      75¢      10-inch      75¢      10-inch      75¢      10-inch      75¢      10-inch      75¢      10-inch      75¢

(a) Prelude in A Major (Chopin)				
(b) Morning Mood. (Excerpt) (Grieg)				
(a) Minuet. (Excerpt) (Boccherini)				
(b) Andantino, "Raymond." (Thomas)				
(a) Theme from Ninth Symphony." (Beethoven)				
(b) Allegretto, "Seventh Symphony." (Beethoven)				
(a) Theme from Andante, "Fifth Symphony." (Beethoven)				
(b) Allegro from Sonata Op. 49, No. 1. (Beethoven)				
(c) Tempo di Menuetto, Sonata Op. 49, No. 2. (Beethoven)				

(a) Sleep, Baby Sleep.				
(b) Rock-a-Bye, Baby.				
(a) Lullaby.	(Mozart)			
(b) Cradle Song.	(Schubert)			
(a) Silent Night. (Traditional)				
(b) Away in a Manger. (Luther's Hymn)				
(a) O'er the Cradle of a King. (Old Breton Melody)				
(b) Cradle Hymn of the Blessed Virgin. (Barnby)				

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To the end that 1924 shall register even greater heights of achievement, it is vital that we all work together with one accord and with one common purpose. Three thousand members at the 1924 meeting should be our goal. But I do not refer merely to increased membership. We should strive to set our own standards still higher and to gain a greater measure of appreciation for school music throughout the land.

You have built up a wonderful organization, probably second only in importance to the National Educational Association. Those who have attended from year to year have derived great inspirations, gained valuable ideas, formed fine friendships—dividends more highly prized than material gains. Most significant of all is the lack of individual and of factional clashes and the evidence of coöordinated effort for a common cause. The Conference today is a unified body possessing great potential influence educationally if wisely used.

The question of how we may best extend our sphere of influence has impressed itself strongly upon me within the past few days. The replies to the recent questionnaire, prepared by the educational council, prove beyond a doubt that more than one-half of our public schools are still without any organized music instruction. Surely it is our obligation to carry on until our latest slogan, "Music for every child, every child for music," shall in fact be realized. But how?

The questionnaire above mentioned was sent out by the Bureau of Education, prepared by our own Educational Council and results tabulated under its direction at a great expense

of time and energy. It is a tremendously valuable contribution, but to no useful purpose unless it can have the widest possible circulation. It should reach every school superintendent, every board member, every woman's club. To do this, funds for printing and mailing are required.

Would it help you in your own work, would it increase the recognition of your efforts in your community, if the superintendent, board members, and influential people in your community could be better acquainted with musical accomplishments everywhere? Our JOURNAL contains valuable and instructive articles in every issue on important phases of music instruction. Many of these articles would interest your superintendent. Would it be helpful to our cause if every superintendent could get the JOURNAL regularly?

Many important addresses, inspirational, educational, and statistical,



W. OTTO MIESSNER  
President-Elect



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Teacher can face pupils over the top of the small Miessner as she accompanies. It is light enough to be moved

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have been presented before the Conference. These have helped us, but too often little is done about them because many school officials who prepare the curriculum do not seem to know or understand the real value of music.

Mr. Walter Siders, chairman of the Board of Trustees of the N. E. A., recently told me that superintendents are eager to know more about school music. It seems to me that we should find the means to supply them with all possible information. Copies of the JOURNAL and reprints from the Book



INEZ FIELD DAMON  
First Vice President-Elect

of Proceedings would accomplish much. Sufficient funds in our treasury would make possible such publicity for music education.

Fortunately, the new amendment to the Constitution which provides for Contributing Memberships gives you a chance to help the cause in a substantial way. Every member should make it a sacred obligation to secure at least one contributing member, and the sum thus realized would be adequate to finance all present needs.

The work of the Conference has always been handicapped for lack of funds. Your last two presidents have



WINIFRED V. SMITH  
Secretary-Elect

already pointed out the need of a paid secretary to carry on the heavy correspondence. The machinery required to run the Conference involves an enormous amount of clerical work which no busy executive should be asked to do. Contributing and Associate memberships will supply the funds required to run the affairs of the Conference in a business-like way and to widen its sphere of influence. Will you do your part?



GEORGE OSCAR BOWEN  
Second Vice President-Elect  
Journal Editor

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Educational Department

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I have pointed out a few ways in

which you can help. Will you be equally helpful with your suggestions? We need especially your choice of a meeting place. Shall it be Buffalo, Cincinnati, Detroit, Des Moines, Oakland, or Chicago? What dates in April or May? Who is your choice for your state chairman? What subjects and which speakers for the next meeting? Which orchestras, bands, or glee clubs?

Write me now, today, about these matters. It is your Conference, your cause. Will you enlist?

Cordially yours,

W. OTTO MIESSNER,  
521 Beverly Road, Milwaukee, Wis.

### A SCHOOL OF EXPERIENCE

DEEMS TAYLOR, Music Critic, New York World

I heard a rehearsal yesterday afternoon of the Chicago Civic Orchestra, one of the world's unique organizations, an orchestra whose "concert master" is a twenty-three-year-old girl, whose second violin section contains three little girls with bobbed hair sitting in a row, whose first horn is an advertising expert and whose principal double bass player appropriately enough, is the father of the principal second violin.

I know nothing quite like it outside of the American Orchestral Society in New York, an organization of similar aims and with somewhat similar membership. But the members of the latter are mostly amateurs, while the Chicago Civic Orchestra is 90 per cent. professional and is rehearsed and conducted by Frederick Stock, conductor of the Chicago Symphony Orchestra.

The idea at least originated in Chicago with Theodore Thomas, who had long wanted to establish some sort of training school for his orchestra. But Thomas died before his plan could be carried out and in the confusion and reorganization inevitable in the years following his death nothing was done

about it until after the war, when Mr. Stock and Eric De Lamarter, the Chicago Orchestra's assistant conductor, went actively to work to make Thomas' dream a reality.

The Chicago Civic Orchestra is run by the Civic Music Association of Chicago, which directs its destinies and guarantees its expenses. It is emphatically not a school for beginners but a training ground for real players. The entrance requirements are simple and all training is free, but the members must possess sufficient skill on their instruments to play the actual notes of the music without further instruction.

Over 60 per cent. of the members belong to the musical union. The Chicago local of the union, by the way, has shown an attitude of exceptional enlightenment and generosity toward the orchestra. Recognizing the unusual opportunities that such training offers the players, it has given special permission for union players to rehearse and perform with the non-union members and has furthermore consented to allow the union

(Continued on Page 45)

# Chicago Musical College

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## The Educational Council

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The first Council of the Music Supervisors' National Conference held its last meeting on Sunday, April 8. The chairman read a report on the findings of the questionnaire sent out by the Council last year. Many questionnaires were not answered in full, so that the report is not complete, in any sense. However, since the counties and cities reporting are probably the ones giving the most time and attention to music, the report is, perhaps, a fair estimate of the extent of music instruction in the public schools of the United States.

In the counties, of the total number of elementary schools reporting, something over four million, or 35 per cent, receive music instruction; of the total number of high schools reporting, nearly eight hundred thousand, or 48 per cent, have music instruction. In the cities, of the total number of elementary schools reporting, something over six million, or 97 per cent, are receiving instruction; and in the high schools, something over one million, or 48 per cent, receive instruction.

The total number of pupils in the public schools in the United States, both elementary and high school, is given as twenty-one million, according to the census of 1919-1920. Of these, twelve million, or 61 per cent, are covered by the questionnaire, of which 38 per cent are receiving instruction.

The total expenditure for education in the elementary and high schools is \$1,039,091,084. The music instruction

accounted for in the questionnaire amounts to \$6,546,750. As those not reporting are probably doing very little in music, the figure given above probably represents fairly well the total amount spent on music. This is six-tenths of one per cent of the total expenditure for education.

The matter which took most of the Council's time, however, was the question of a standard of sight singing for the end of the sixth year of school, the idea being, not that everyone should try to do the same thing, but to determine what a normal accomplishment where music is systematically taught should be. In order to get a basis for discussion, Mr. Giddings was asked to prepare a series of melodies that he thought would be typical of what ought to be required. Forty-eight melodies were presented, some of them to be read by syllables and some by words, for unison, two-part, and three-part work. Directions were also given as to how the work should be carried out. The Council spent most of its time in working over these directions, as it was felt there would not be time enough to settle the question of the melodies. Under the title, "Procedure in Sight-singing Tests," the following was finally passed:

"I. By sight-singing is meant the reproduction at first trial of the intention of the composer, in so far as it is embodied in the musical notation. This involves:

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2. The teacher shall establish the proper tempo by counting two measures only, after which the singing shall begin immediately. If, however, the music commences other than on the first beat of the measure, the children shall begin singing at the proper point in the second measure counted.

3. The established tempo must be maintained throughout, with due regard to indicated modifications.

4. To test whether the pitch has been maintained, the teacher shall, at the conclusion of the trial, sound the key-tone, as at the beginning."

The majority of the Council felt

that the melodies offered were too difficult to be produced under the conditions required, and the whole matter has been referred to the new Council for further study and elaboration.

The third matter taken up was the carrying out of the vote taken at the Nashville meeting with reference to the resignation of the Council at the Cleveland meeting. The chairman was authorized to send in the resignation of the entire Council. With this resignation, the service of the first Council, which lasted since the Evansville election, comes to an end. The many hours of strenuous discussion of a group holding such a variety of views on the problems of school music teaching has tended to bring the members of the Council into much closer touch and sympathy with each other, so that everyone felt regret at the breaking up of the body. At the same time, the wisdom of a better plan for the organization of the Council was felt, and everyone joined heartily in the wish that the next Council would get as much benefit out of the organization as this one has derived.

## THE NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

Because of certain criticisms which were made at the Nashville Conference concerning the work of the Educational Council, the Council gave notice at that time that it would resign in a body at the close of its services in connection with the Cleveland meeting. Accordingly, the president was instructed to appoint a committee which should report at the Cleveland meeting with definite plans for the future of the Council.

The committee, consisting of Miss Mabelle Glenn, Charles H. Farnsworth and Paul J. Weaver, gave a great deal of time to the problem, asking the advice of many members of the Confer-

ence in their endeavor to secure a census of opinion by which they might be guided in their final report.

The Committee on Educational Council recommends:

First: That the resignation of the Educational Council be accepted, and that the conference hereby expresses its very deep appreciation of the splendid services of that body.

Second: That the following be adopted as an amendment to the Constitution, to be called Article IX, and to take the place of Section 4, in Article V, the fifth section of Article V being renumbered Section 4:

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*Amendment***Article IX—National Research Council of Music Education**

Sec. 1. The National Research Council of Music Education shall consist of fifteen (15) active members who have done notable work in the field of school music.

Sec. 2. The National Research Council of Music Education shall discuss and investigate various professional and educational problems and shall make an annual report of its findings to the Conference.

Sec. 3. The active members in attendance at the Sixteenth Annual Meeting of the Conference in Cleveland shall elect by ballot fifteen (15) members of the National Research Council of Music Education from a list of thirty (30) nominees selected by the Nominating Committee. Of the fifteen (15) members so elected, the three (3) receiving the highest number of votes shall hold office for six (6) years, the three (3) receiving the next highest number of votes shall hold office for five (5) years, the three (3) receiving the next highest number of votes shall hold office for four (4) years, the three (3) receiving the next highest number of votes shall hold office for three (3) years, and the three (3) receiving the next highest number of votes shall hold office for two (2) years.

Sec. 4. All vacancies in the National Research Council of Music Ed-

ucation shall be filled at the next succeeding annual meeting of the Conference by election of the active members present at that meeting. All elections to the National Research Council of Music Education, subsequent to the elections at the Sixteenth Annual Meeting in Cleveland, shall be for a period of five (5) years.

Sec. 5. The Nominating Committee shall nominate two (2) active members for each vacancy in the National Research Council of Music Education; the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

Sec. 6. No member shall be eligible to re-election to the National Research Council of Music Education until after one (1) year shall have elapsed after the expiration of his term of office.

The Nominating Committee presented the names of thirty members of the Conference, fifteen of which were to be voted for by each active member present. The results of this election were as follows: Will Earhart, Karl W. Gehrken, Peter W. Dykema, who will serve for six years; Osbourne McConathy, Glenn Woods, Charles H. Farnsworth, for five years; Paul J. Weaver, Thaddeus P. Giddings, Hollis Dann, for four years; W. Otto Miessner, George H. Gartlan, Charles A. Miller, for three years; John W. Beattie, Frank A. Beach, Mrs. Frances E. Clark, for two years.

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## HIGH LIGHTS OF THE CLEVELAND CONFERENCE

The busiest place in Cleveland during the week of April 9, without question, was the Mezzanine Floor of Hotel Statler. By nine o'clock every day the corridors leading to the Convention Hall were literally crowded with enthusiastic music people. This condition prevailed throughout the entire day and well into the evening,

thus proving the contention of many people that "the greatest value of such meetings is derived from the personal contact with other people who are as enthusiastic over their work as you are about yours."

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opportunity to display their products, and probably they have never had closer attention from the people present. Their displays were surrounded at all times, the representatives were busy from morning until night answering questions, selling and giving away material, or taking orders for future deliveries. One firm confessed that they had used up all of their order books long before the Conference closed and had to resort to wrapping paper. These Contributing Exhibitors are undoubtedly a splendid feature of the Conference, and inasmuch as they pay their own way, ask no favors of the Conference, except exhibiting space which they are willing to pay for, no one can complain that the Conference is becoming commercialized.

J. Powell Jones, the man who invited the Conference to Cleveland, with the slogan of "A bath for every room," made good. A bath was about the easiest thing obtainable in Cleveland. One had to wait a few minutes occasionally to be served his meals, and it was not always possible to get one of the four elevators at the desired moment; but one could turn on the water if he had a room. It would seem that everyone was happy about his or her living accommodations, for when those things are not satisfactory one hears about them. Cleveland had ample sleeping-room accommodations and "plenty of water."

In spite of the fact that the Masonic Auditorium was a full mile from the Conference Headquarters, the members found it an excellent change to get outside and breathe a little of the fresh air coming in from Lake Erie. When one finally arrived at the back door of the Masonic Temple (and it was a spooky place after dark) they found a most excellent auditorium with nearly perfect acoustics, well arranged for the comfort of everyone concerned.

The Conference Concert was again one of the big features of the week. A group of Rotarians from various parts of the country, lunching with the Cleveland Rotary Club Thursday noon, heard many favorable comments on the concert. No, the local Rotarians were not present in person at the concert, but they "listened in," and said that the directions of Song Leader Bowen to the group in the "peanut gallery" during the community singing must have been plainly heard as far away as Waco, Texas. Everyone agreed that the Conference Symphony Orchestra, with but three rehearsals, closely rivaled the excellent band over which Nicolai Sokoloff presides in Cleveland, and that the Chorus, with another rehearsal, would have done justice to such a group as the famous Mendelssohn Choir of Toronto. Fine and just praise to the talents of McConathy and Miessner.

Superintendent R. G. Jones of the Cleveland Schools caused considerable of a flutter when he made the statement that "of all the national anthems in the world 'The Star-Spangled Banner' is the most ussingable." A lot of other people have made similar statements, but many who have had occasion to lead large groups in mass singing during the past few years, both adult and child, have come to the conclusion that, when the proper spirit is back of the effort, it is not so difficult to negotiate the wide range of the song. No, "The Star-Spangled Banner" will never be set aside for a more "favorable" tune until Americans forget their present ideals and the thing for which the Stars and Stripes stand. It is much easier to popularize a song which contains great sentiments than to take it away from the people.

"*To Much Do-Re-Mi, Say Music Teachers,*" stood out in bold headlines in the *Plain Dealer* Wednesday morn-

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ing. When some "music teachers" read it over their coffee and rolls they gasped, turned pale, then pink, and finally exploded to their nearest neighbor. There was a difference of opinion, it seems, and these differences should culminate in some real good to the cause if the maker of next year's program is not forgetful. "*Can they read music?*" was hurled at nearly every leader of instrumental and vocal groups, and no one had the nerve to admit that they could not.

"*Couè your pains with music,*" said C. C. Birchard in his address Wednesday morning. "Stomach ache is as much under the influence of tunes as the savage beast," Mr. Birchard continued, "for if, after the song leader has led the group in a number of good, tuneful songs, the sick man will intone, 'Tonight I shall sleep better; my digestion will improve; all the organs of my body will begin to function properly; in the morning when I awaken I will feel refreshed and better in every way than I have for a long time,' he will be well on the road to complete recovery." Not a bad plan, Clarence, and besides its cheap and will cost little to try it—once.

The Grand Rapids, Mich., Central High School Orchestra and Band, about 100 strong, made the trip to Cleveland to play a program of high class Friday morning. Many of the members of this group played in both the band and orchestra, and their playing brought forth the highest praise and applause. These school bands and orchestras provide one school activity in which boys and girls may meet on the same level and honestly vie with each other for first laurels.

The most popular supervisor present was Glenn Woods, of Oakland, Calif. There are several reasons for this popularity, the first of which is that

Glenn is a real fellow. Then, too, Glenn does not devote *all* of his time to talking about California, which is enough to make him popular. Besides, Glenn only comes to the Conference once in about five years, and who wouldn't be glad to see an old friend at least that often? We venture to say that if the straight-laced political board of education which operates under Glenn's guidance out in Oakland could have seen him in the role of "Carmencita" at the Statler lobby "sing" Wednesday night after the concert, they would immediately have doubled his salary. That in itself was a great boom for California products.

Dr. Walter Damrosch of the New York Symphony Society came, saw, and conquered. Dr. Damrosch's lecture recital of Beethoven's "Fifth Symphony" brought a full house to the Masonic Temple Auditorium, and all were well repaid for being there. Dr. Damrosch has a most interesting and entertaining way of presenting his subject, and from his wealth of experience he brought a real message to the supervisors. Incidentally, Dr. Damrosch took occasion to remark that "the schools are on the right track. They should make an effort to teach all children to read music at sight. *The greatest hope lies in that.*"

The eleventh-hour question was, "Where shall we meet next year?" The solution of this question is still in the hands of the Board of Directors, who will solve it on the merits of the conditions found to exist in the several cities which presented invitations. Detroit, Buffalo, Des Moines, Cincinnati, Oakland, and Chicago all want the Conference of 1924. The first big question to be answered is, *Can you take care of 2,000 people properly for a complete week in your city?* Unless this can be answered with a big YES, nothing else should count.

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## SOME QUESTIONS

ADDRESS OF PRESIDENT KARL W. GEHRKENS BEFORE THE MUSIC SUPERVISORS' NATIONAL CONFERENCE, AT CLEVELAND, OHIO

Many of us are so absorbed in the daily routine of life that we fail to realize the meaning of life. We perform our tasks, we meet our appointments, we converse with our families and friends, we read books and papers,—and in all this we fail to realize what part our cog has in the turning of the wheel, or what function our wheel has in the great clockwork of time.

From one standpoint this is well, for introspection and analysis frequently lead to discontent and restlessness. And yet everyone must not take the attitude that "whatever is is right" or progress will cease. The thinker knows there are many things in the world that are not right, and sometimes he becomes so overwhelmed by the large amount of wrongness that he despairs, turns pessimist,—and thereby increases the number of wrong things by yet one more. But in order that human progress may continue some one must think, some one must analyze, some one must try to find the relations and the functions of things. In other words, we must have philosophers; and I am today paying you the compliment of assuming that you are not one of the many who are going along from day to day saying, "It is, therefore it must be right," but that on the contrary many of you belong to that smaller class who realize that some things are not right, yet declare optimistically that with a correct admixture of ideals, intelligence, and enthusiasm, the world or any part of its machinery in which they happen to be interested may still be saved.

What I mean is this: Any one who is intensely interested in some one phase of life is very apt to lose his sense of proportion with regard to that particular thing. We musicians and music teachers are no exception to the general rule, so while we are engaged in pressing the accelerator farther and farther down, so as to speed up the machinery of our subject more and more, we may easily forget to keep our hands on the wheel and our eyes on the road ahead to see that we are steering aright. In other words, while we are working at the details of teaching music, and are insisting on a larger and larger place for our subject, it is entirely possible that we may be forgetting what is the *function* of music teaching in the schools and its place in modern life; and we may thus be neglecting to do the very things which will be most likely to cause music to perform that function and fulfill that place.

A few years ago music teaching was comparatively easy. There were only a few music students, and most of these came from the homes of the wealthy. The objective in all music instruction was *performance*. When a pupil came the teacher gave him instruction of the same sort that he himself had previously received. If the pupil had talent and worked he learned to play or sing—partly because of and partly in spite of the instruction. If he had no talent he was either dropped or—if the teacher was short of funds—he was put up with for a time until the pupil himself became discouraged and dropped out.

Today we have a very different situation. In the first place we have in America a public school system whose ideal is to require all the children of the land to attend school until they shall have become so completely equipped with a stock of knowledge, habits, ideals, and skill that they shall ever afterward remain good citizens of a democracy. In order thus to train boys and girls to become intelligent, industrious, happy, and useful members of society, many subjects are taught—among them music. The practice of educating all children no matter what they are to do after leaving school is still so new, that there is great diversity of practice in both subjects and teaching. But among the things which are admitted to be necessary in training ideal citizens in a democracy music is practically always recognized as important and in some

cases is given a very large place by the school. This fact is of the greatest significance and constitutes one of our principal assets.

How different this is from the situation a few years ago, when a very few selected individuals from the upper classes were trained in musical performance by a small number of private teachers not in any way connected with or even sympathetic toward public school education. And yet how often we have clung to the same ideals and methods in teaching music in the schools that the private teacher found useful in his work.

In raising the questions that I am about to propound I do not wish to be misunderstood. I am by no means ready to condemn any method of procedure now in use. The time that has elapsed since music began to be taken seriously as an educational subject has been too brief for anyone to have established very many facts. The bulk of our methods and even most of our ideals are based on opinion—often opinion almost wholly unsupported by facts. This is to a very large extent true of the entire field of education and does not at this time constitute a blemish on us or on our subject. We need to grow up; we need more experience; we need more careful scrutiny of the results of our work both in school and after school. Above all we need to become willing to adopt a more scientific attitude in evaluating our work and to recognize the difference between opinions and facts, and to be willing to give up wrong opinions—even pet opinions—in the face of facts; to think more about our work as merely one of the factors through which public education is to raise up the finest citizenship that has ever controlled a democracy.

In raising certain questions then, I am not attempting to settle anything but am only letting you see about what I am thinking. My hope is, of course, that some of you in turn will see the need of deeper thinking on your part. We may not agree; we may even quarrel, and quarreling, of course, will not settle anything. But if our disagreement leads to thought, to investigation, to experiment, to a broader viewpoint on our part as educators, then our energy—even that spent in disagreeing—will have been well expended.

I have no especial method of procedure to recommend; I am sponsoring no particular series of books; as a matter of fact I believe we are not far enough along so that anyone of us ought to dogmatize very much over methods. The same splendid results are being achieved in different places by the use of widely varying methods; while on the other hand, through the use of identically the same methods and devices different teachers are obtaining widely varying results often ranging from complete success to utter failure. Some day when more facts are available methods will probably be of far greater importance than they are now; but today it is obviously the ideals, the enthusiasms, the resourcefulness—in short, the *quality* of the individual teacher that counts for most.

But I am not even asking my questions to say nothing of answering them, so let me stop rambling and get to the point.

Is music teaching fulfilling its proper function in the public schools of America? This query at once raises the second question: What is the function of music in the public schools? And again before this second topic can be discussed intelligently a third question must be propounded, namely, What is the function of music in life?

So I have three questions to propose this morning, and in discussing them I shall reverse their order.

1. What is the function of music in life?
2. What is its function in the public schools where our children are being prepared for life?
3. Is our music teaching as at present conducted in the average school system causing music to fulfill this function?

(Continued on Page 46)

## Instrumental Music Department

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The National Music Supervisors' Conference bears a striking analogy to the federal government of our country. Delegates from the various states and communities come together at regular intervals for the transaction of business which transcends local interests, and for the consideration of problems of national importance. The National Conference, however, is at once democratic and representative. Smaller sections of the vast area of the United States with special interests and a homogeneity of problems have organized themselves into state federations and sectional conferences, and from these as accredited delegates, as well as directly from the communities served by them, come supervisors to the National Conference. As we find in the federal government special bodies, both advisory and executive, so the Conference has their parallels in the Board of Directors, the Educational Council, and the state chairmen.

Where the field delimited for the operation of a given organization has grown too large in extent or too complex in constitution, there is always manifest a tendency to differentiate and to specialize. This accounts for



JAY W. FAY  
Chairman Instrumental Committee

the formation of the Eastern and the Southern Conferences in turn, and for the probability of a Western soon to be organized. The existence of these sections does not imply any lack of loyalty to the National body, but is merely an inevitable consequence of remoteness on the one hand and of community of interest on the other. The National Conference has a parental obligation toward these sections,

and will do well to exercise a spirit of tolerance and helpfulness, with due caution to avoid useless duplication of effort. The ultimate result of this organization will be greater efficiency with no loss of unity.

In like manner, in the vast field of public school music so ably served by the Educational Council there has developed in the last few years a special field of increasing importance with problems and interests so distinct that it has been deemed advisable to appoint a special committee to investigate that field, and thereby relieve the Educational Council of a phase of its ever-widening activity and enable it to do still more thorough and effective work than ever before. The existence of this committee again is no indication of a lack of confidence in the

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splendid work of the Educational Council, but an inevitable differentiation of a vast and complex field of operation.

The Standing Committee on Instrumental Affairs is rounding out its first year of existence, and beside the work it has begun, which will be reported at the regular business session, it has been deeply impressed by the large opportunities for service which not only beckon to it as privileges but often challenge it as serious responsibilities.

The first and most obvious task of the committee has been to take a census of instrumental teachers, and this it has done to the best of its ability. It is now on the point of making a survey of the various phases of instrumental instruction throughout the United States. These two operations, the taking of a census of teachers and the survey of conditions, may be likened to the accumulation of power from which is to be derived an electric current capable of lighting a great city and furnishing motive power to its mills and factories. The opportunities for service before the committee lie largely in the distribution of this light and energy.

In a general way, from the standpoint of instrumental music, we may classify supervisors into two groups, those who are and those who are not engaged in instrumental instruction, either for all or a part of their time. I am almost optimistic enough to describe the latter groups as those who are not *yet* engaged in instrumental activities, because the tide of invasion of bands and orchestras, with consistent preparation for them, seems to be irresistible. Again, the supervisors who have not yet begun instrumental instruction fall into three classes:

1. Those who do not recognize the value of such instruction in the schools;

2. Those who do appreciate its value, but do not know how to proceed to install it; and
3. Those who would like to have such instruction in the school, but are blocked by a superintendent who does not admit the contribution of instrumental music to the educational program.

To the supervisors and superintendents who are in darkness the committee can bring the light of a discussion of the educational and social values of instrumental music to the players, the school, and the community. It is an opportunity for service to formulate this statement, have it corroborated by leading educators both in musical and general lines, and see that it reaches the ones who are in need of it. The committee can prove by *a priori* arguments that instrumental music is valuable, cite statistics to show its development throughout the country, and relate the experience of those places where it has been tried out as to its effect upon all who are in contact with it. For the supervisor who does not know how to proceed, the committee can describe in detail the procedure of places that have installed instrumental instruction, and analyze the organization of systems that have made a conspicuous success with it.

In the service of supervisors who are already teaching or supervising instrumental music the committee has unlimited opportunities. Everyone of us is confronted with difficulties that range from minor irritations to great and serious problems. In this connection the function of the committee and its great opportunity for service is to become a clearing house for instrumental problems. This involves several important considerations:

1. The supervisor must be willing to formulate his problem and send it in to the committee. It is obvious that



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the five members of the committee could spend the balance of their term of office propounding their own problems, which are many and various, and offering solutions in the light of their own experience. This, however, would be an unfortunate procedure, and would not compare in helpfulness with the coöperative effort of every music supervisor in the country who has ever had a difficulty and who will send it in for consideration.

2. Those who have solved successfully the problems of class instruction, regularity of orchestra practice, the relation of the school band to the Musicians' Union, and the countless other difficulties that continually beset us, must be willing to submit their solutions. The committee is not posing as a corporate physician with a panacea for all the ills that instrumental music is heir to, but wishes to become a public service commission, a clearing house, and as such must receive solutions in order to put them before the supervisors.

3. There rests on the committee the necessity of giving publicity to both problem and solution; that is, it must take up the matter of publication. Several musical journals have already opened an instrumental music department, or are ready to do so if they can be guaranteed copy. The committee has considered the possibility of editing and publishing a new journal, "Public School Instrumental Music," but for the present has deemed it more expedient to use liberally the columns of the various music journals.

I should like to make this concrete by stating a problem, advancing its solution, and asking you to imagine the discussion placed in the hands of every teacher in the United States who has an orchestra either in the grade or high school. It has been a constant source of irritation in the Rochester schools to have teachers keep after school a

member of the band or orchestra, thereby depriving the organization of his services, keeping from him the benefits to be derived from regular attendance, cheapening the musical organization, and preventing it from having a dignified standing in the eyes of educators. On the other hand, if a boy or girl imposes upon a teacher and defies him openly or indirectly to discipline him because *he* is a member of a band or orchestra rehearsing after school, and consequently immune to the ordinary form of penalty imposed for tardiness or failure to keep up with academic work, an unfortunate situation arises. We have all of us doubtless encountered this difficulty in either or both phases, and would like to know how to remove it satisfactorily.

Recently in one of the Rochester high schools the principal issued the following statement, put it before all the teachers in faculty meeting, and later posted it permanently on the bulletin board:

"Attendance of pupils at music classes after 2:30 (the close of school) is compulsory, when they have once joined these classes. The instructors are part of the regular teaching force of the school, and credit toward graduation is given for the work done. No pupil should be required by any teacher to absent himself from any music class to make up any other lesson. However, I wish to know at once where there is evidence that any pupil is making use of such class membership to avoid any other obligation."

*Signed by the Principal.*

Here is a common problem clearly stated, and a simple but effective solution offered. It only needs further the statement that the solution really operated successfully, which is a matter of record. Simple enough, but how

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glad I would have been to have been shown long ago the way out of my difficulty instead of groping for years before finding it!

The major problems before instrumental supervisors today are the adequate preparation of teachers and the selection of material, especially for the elementary grades of band and orchestra. The committee has an opportunity to serve the whole teaching fraternity by defining the desirable qualifications of an instrumental music supervisor, and by encouraging training schools to afford the means of acquiring them. Without the sanction of the committee and pending the formulation of a definite statement, I am going to indicate what I think a successful instrumental music supervisor should be able to do.

He should play the piano fairly well and should have besides one other instrument with which he can please the public and win the confidence of musicians in solo performance. I feel that this should be some instrument other than the piano, thereby implying routine training in band or orchestra. He should play satisfactorily one instrument of each group, string, wood, and brass, as well as drums, and be familiar by personal experience with all the others of each group. This gives him a mastery of score and routine that no amount of book study will provide.

Let me illustrate: The French horn parts of Richard Strauss are proverbially difficult, and one might say that he wrote in defiance of the possibilities of the instrument. A friend of mine, an eyewitness, is responsible for this anecdote: At a rehearsal of the London Symphony, Strauss as guest-conductor was having difficulty in getting the first hornist to play a part as he wanted it. At last, in despair, the player declared the part impossible. "So?" said Strauss. "Gieb mir mal das Horn." Taking a mouthpiece from

his vest pocket, he put it in the Englishman's instrument and proceeded to play the part. Such a thing, to be sure, is rare in a symphony orchestra, where one has competent instrumentalists, but is a daily necessity in a school orchestra composed of boys and girls in the learning stage. I should feel hopelessly incompetent if I could not, without a moment's hesitation, give the correct fingering of a brass or wood-wind part or indicate the bowing of a string passage, and illustrate either by actual performance.

Perhaps you will say that this is an ideal impossible of attainment. Let me give one more illustration, and you will pardon a personal one. I am the proud father of a 14-year-old daughter. She has studied piano for five years and is a capable performer. Something over a year ago she became interested in orchestral playing, and now she is an excellent clarinetist, plays the French horn like a professional, and is at the moment first cellist in the high school orchestra. Each instrument has been studied under the best teachers obtainable, and conscientiously practiced. In other respects, I might add, the young lady is a normal, healthy child, fond of reading and of play, a little above the average in her academic work; in other words, not an eccentricity. What she has been able to do in one year at the age of fourteen any musician can do with a little time and practice.

This is in no wise to be construed as meaning that no other than one with the above qualifications need hope to lead a school orchestra. It merely means that our instrumental music supervisors must be better and better trained, and that the above is, in my opinion, an ideal requirement. To this must be added the other musical and academic qualifications, and the fine art of teaching, which can be developed, but must to a degree be inborn. With it one may achieve miracles;

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without it the most thorough preparation makes scholars but not teachers.

The problem of material is serious, but the committee can serve by helping to define, standardize, and suggest to publishers what we want and need. The publishers have shown a wonderful spirit. They are anxious to know what we need; they want to conform to our desires, and they are willing to go any reasonable length to give it to us: witness the splendid full scores of a recent edition, published at a financial loss, but of very great value to the novice as well as to the experienced orchestra leader.

Dr. Rebmann has published an excellent and finely graded list of material for school orchestras. That list the committee is going to bring down to date, extend to include band material, methods and studies for the various instruments, and graded lists of pieces for outside study of instruments to be accredited by the schools. This will entail long and serious study, and at this time the committee is merely announcing its intentions and, for my present purpose, classifying this phase of activity as an opportunity for service.

I should not be fair if I did not call your attention to the fact that all this service cannot be rendered without putting certain obligations squarely up to you. If we send out a questionnaire, it is not for the purpose of annoying you. It puts the committee to infinitely more trouble and expense to send out, receive returns from, and classify five thousand questionnaires than for you to fill out one, and yet the common experience is to receive one in return for every twenty that go out. If you approve of the program of the committee, please do three things, without which all programs are vain imaginings:

1. Answer promptly every letter and fill out every questionnaire that comes to you.

2. Send in your problems, fully stated.
3. Contribute your solutions, either at once to problems which you have already faced and solved satisfactorily or to those which are propounded later.

At this point I cannot refrain from citing an experience of the recent census. Questionnaires sent out to the state of New Jersey brought in, among other replies, one from a small rural community, on which, beside the information called for, was an elaborate statement of the work done under rather unfavorable circumstances, and these words from the supervisor (I quote literally):

"Anyone can start an orchestra who has a good ear, musically able, lots of patience, and is prepared to work night and day outside of school hours. \* \* \* Would you like an article describing the making of this orchestra out of practically nothing in the last two years?"

I wrote him a special letter of appreciation and assured him that the world would be glad to hear his story, and that I would guarantee its publication.

The committee has great opportunities for service in the standardization of aims and methods and in the dissemination of information. Not all of this can be done in a year, not even in five years, but the present committee is keenly aware of the great privileges and responsibilities resting upon it, and would like to blaze a trail that others will make into a great and smooth highway, but which at any rate is already leading in the right direction and pointing the way to success in this new field of educational endeavor.

JAY W. FAY,

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## A FOREWORD

By MISS LOUISE WESTWOOD, President-elect, Newark, N. J.

In this complicated stress of modern life one must plan far ahead in order to take advantage of choice opportunities and experiences. Such will be the events which Rochester, N. Y., will offer in 1924 to the Eastern Music Supervisors' Conference.

Because of its special department of instruction and wonderful equipment of instruments, Rochester will afford most exceptional demonstration along orchestral lines, and can give superior information to alert supervisors who are abreast of the times in the demand for elementary and high school orchestras.

The Executive Committee are hoping and planning to make the session one of general helpfulness and inspi-

ration to supervisors in all the various fields of activity. They will endeavor to present practical problems which concern the teachers in the rural sections and towns as well as in the cities.

Some have already mentioned that the observation of routine lessons in "classes in their working clothes" is very desirable. Other suggestions will be gladly welcomed by the committee concerning any particular question, topics for discussions, or problems for demonstration in clinics. Let every member begin now to promote any new ideas which will help to make geniality, practical instruction, and inspiration the outstanding features of the 1924 Eastern Conference in Rochester.

## CONTRIBUTORS TO THE JOURNAL FUND

Contributions to the JOURNAL fund acknowledged in the March issue amount to \$117.80. Since that time the following contributions have been received

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## Community Music Department

### WORK OF THE COMMITTEE ON PEOPLE'S SONGS

Delivered by KENNETH S. CLARK, of Community Service, New York City,  
Before the Music Supervisors' National Conference, Cleveland, Ohio,  
April 11, 1923

This committee grew out of the Recreation Congress at Atlantic City, which was under the auspices of Community Service and the Playground and Recreation Association of America. Before the music section of that Congress S. A. Mathiasen, a Community Service worker who had spent the previous year in study in Denmark, spoke of the folk movement in that country, in which some of the leading poets and composers had devoted their powers to creating simple, melodic songs of the people. The words of nearly 700 of such songs are printed in the *People's College Song Book*, of which nine editions have been published, and in this *People's College Melody Book*, which contains both the words and music.

The music section at the Congress had been discussing how the repertoire of songs for community singing might be bettered. The suggestion therefore popped up: Let's apply to our own music the lesson learned from Denmark. The music section then prepared a resolution which was passed by the Congress. It was resolved "that an appeal be made to the poets and composers of America to the end that they create more songs of the people." Moreover, it was recommended that an organizing committee be appointed to start the ball rolling. The ball has been rolling to such effect that the Committee on People's Songs now consists of nearly fifty leaders in music, literature, the drama, and social service, including the heads of the na-

tional organizations devoted to music. It was decided, first, to adopt the name Committee on People's Songs, with this supplementary statement: "Devoted to discovering, inspiring, and fostering worthy songs which reflect the life and ideals of the American people." Next, our purpose as stated in that sub-head was elaborated as follows:

1. *Discovering.* To search out through a widespread expression of public opinion the best existing songs that are suitable for community singing.

2. *Inspiring.* Through an aroused public opinion, to impress the poets and composers of our country with their responsibility for creating songs which shall give voice to the full life and ideals of the American people.

3. *Fostering.* To enlist the support of all sympathetic forces in the wide circulation and use of songs, both old and new, which win the thoughtful approval of the American people.

*Coda:* The purpose of song is to enrich and interpret life, both at work and at play. Songs which adequately express the varied aspects of the life of the people must therefore include not only such phases as love of country, home, and fellow man, but also joy in work and zest in play.

Such is our Confession of Faith. In carrying out Article No. 1, Discovering, the committee sent a questionnaire to active leaders of community singing throughout the country. We wanted to discover which the leaders consid-

ered to be the best songs of American origin now being used in community singing. The leaders undoubtedly followed not only their own preferences but especially the desires of the people as shown by the songs which "went well." Replies have been received from upward of fifty leaders and the composite list is here announced for the first time. The songs that received the greatest number of votes are listed in the order of votes cast for each, as follows:

America, the Beautiful ("Mater-nia").  
 Old Folks at Home.  
 My Old Kentucky Home.  
 Battle Hymn of the Republic.  
 Old Black Joe.  
 America.  
 Dixie.  
 Star-Spangled Banner.  
 Sweet Adeline.  
 Carry Me Back to Old Virginny.  
 There's a Long, Long Trail.  
 Home, Sweet Home.  
 Till We Meet Again.  
 Working on the Railroad.  
 Li'l Liza Jane.  
 Columbia, the Gem of the Ocean.  
 Sweet Genevieve.  
 Good Night, Ladies.  
 A Perfect Day.

The question arises: Does the topic of Discovering end when we have recorded only the songs which the leaders report as already being favorites with the people? May there not remain the discovery *to* the people of the songs which thoughtful musicians believe *ought* to be used in community singing, irrespective of whether or not they are now sung? For instance, the members of our committee are making up a new list, retaining the songs on the above list that they favor and adding various others. In this way we may obtain a second composite list, approached from another angle. Replies that have already come in from the committee indicate that the order of

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votes cast by them for the various songs will be different from that in the leaders' list. For example, "America, the Beautiful," drops from first place to seventh. That has a significance. The leaders voted almost unanimously for this song because they use it constantly and know its appeal. Moral: "Make good songs familiar."

May we also have the opinions of the supervisors? A copy of the leaders' list is to be distributed here today. Will you fill out the questionnaire and leave it at the registration desk in my name any time during the convention? And will you take the list of songs home?

Of those that you approve, how many can the children sing? Of how many do the young people of the community know the words? How many are sung in the homes? It is also a vital part of the committee's plans to take a referendum to the people. We expect to have local voting contests through the newspapers. The combined list of songs resulting from all these inquiries is to be published by the papers for balloting. The individual will also be free to add to the ballot any additional favorites of his own. It will be interesting to see if the choice of songs varies in different sections of the country. At all events, this widespread inquiry should give us a fairly accurate opinion as to which are "the most beloved songs of the American people." ,

In carrying out Part 2 of our purpose, Inspiring, we aim to focus public opinion upon the poets and composers of our country. Surely, they will accept that challenge, for they should be impelled no less by love of country than by an inspiration to enrich our song literature. Here's hoping that they will respond to this peace-time need with the enthusiasm that they showed in war-time, when, for instance, one famous American composer said: "If I could write one song that the men would sing in the

trenches I would feel that I had done the greatest thing in my life." Who knows but that, with such an aspiration, they will give us beautiful songs that will live always?

However, we do not expect miracles. As the chairman of this committee, Peter W. Dykema, said before another musical convention, "The committee has no conception that it can say to the writers of songs, 'Come, sit down and write an abiding American folk-song of patriotism, sentiment, humor, or what not.' It does, however, maintain that while no man can tell when we will produce something that has permanent value, he is more likely to do something worth while if he has a large purpose in mind and if he is assured that, when it is produced, a body of sympathetic and influential men and women will strive to give it adequate recognition."

Now for the third main point, Fostering. Unless these songs, old and new, are actually sung by the people, there is little use in discovering or inspiring them. Theodore Thomas said, "Popular music is familiar music." Let us make the best songs familiar to the public. We have high hopes of accomplishing this through the committee's widely inclusive membership.

In the replies to the committee's questionnaire, certain songs appeared on all of the lists. One reason for this is that those songs are available in many collections used for community singing, not only in the several excellent books of community songs but also in the Community Service leaflet containing words only. Thus, to a large extent a repertoire of songs has been standardized throughout the country. Let us increase that list constantly with worthy songs, both old and new.

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large, the school authorities have felt the necessity of maintaining a contact with the desirable elements of life outside the schoolroom. For instance, many of the supervisors continue to use occasionally with the children a few of the better popular songs. All are paying much more attention to the teaching of folk-songs which the children will sing after they leave school. There is the movement among the supervisors to focus upon a comparatively small list of songs which every child should know. One of the efforts of this committee will be to ascertain just what American songs might properly belong on that list. This will undoubtedly be a guide for the supervisor who may not have the opportunity to make such a broad and intensive study. Furthermore, the resulting list of songs will be widely discussed in the newspapers. The teaching of these songs, therefore, in the schoolroom will strengthen the feeling of a real relation of the school to life

#### AMERICAN OR EUROPEAN MUSIC?

*Does the support of our own American musical Art mean the non-support of European music?*

It is true that the National Federation of Music Clubs is crowning twenty-five years of activity in behalf of American music with an "American-Made" program throughout the week of its June Festival at Asheville, N. C. It is also true that the Federation recommends to its clubs that at least one-half of the artists on their programs be American artists.

But this organization wishes to emphasize emphatically that this does not

which every good teacher is seeking for her children.

Here the committee rests its case.

We hope that you will give a favorable verdict on the wisdom of its efforts. We also hope that you will give your active participation. While this campaign needs clarifying discussion, it has a still greater need. That need was expressed characteristically by Victor Herbert in accepting the invitation to membership in the committee. When asked to suggest what would most help the campaign, he made a laconic reply that we may well take as our watchword. It was simply this: "Action!"

Readers of the *Journal* are requested to write to Kenneth S. Clark, Secretary Committee on People's Songs, care Community Service, 315 Fourth Avenue, New York City, stating which of the songs in the above list should be retained.

mean that it sets its stamp of disapproval upon the art of other countries. Indeed, the contrary is quite the case.

There can be no question of not supporting the best foreign art which comes to our shores. The Federation realizes that only through an intimate knowledge of great masters and masterpieces of European music can America's musical training be complete. It is only because American music has never had an *equal* chance with that of other countries that it is proposed to demonstrate the excellence of our own native talent and to ask that they be given "a place in the sun."

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## Book and Music Review

Conducted by WILL EARHART, Pittsburg, Pa.

*Fiddlers Four; Miniature Suite; Violin Duos.* Mortimer Wilson. J. Fischer & Bro.

These three publications, issued as supplements to Mr. Wilson's well-known "Orchestral Training," are not new, but as they have just reached the reviewer's desk, and have not been known to him, some words of comment upon them may be of interest to others.

*Fiddlers Four* is a collection of twelve excellent pieces, by Mozart, Schumann, Grieg, Reinecke, and others, excellently arranged for violin chorus or four single players. The first violin part requires an assured fourth position technic, in one or two pieces, and all parts require musical intelligence and sensibility if they are to be played as such pieces should be played. The lower parts, while less difficult, are still interesting and melodious. The pieces would be excellent for the musical enjoyment and development of a fairly advanced group of young violin players. A piano or harmonium conductor's part is also provided.

The *Miniature Suite* consists of six easy compositions by Mr. Wilson for two violins and viola. They are shorter and easier than the pieces in *Fiddlers Four*, but are quite attractive musically. A piano part is provided also.

The *Violin Duos*, all compositions of Charles Dancla, are reharmonized for three violins by Mr. Wilson. Technically, they are not at all difficult, though those who are acquainted with the Dancla works will realize that refined, musicianly playing of even these technically easy pieces is neces-

sary and that their intention is to call forth and develop just such musicianly playing. As trios, the pieces are probably more useful than in their original form. It goes without saying that the arranger's work is done ably and finely, for Mr. Wilson does all of his work well.

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*A Kindergarten Book of Folk-Songs.*  
Lorraine d'Oremieux Warner. E. C. Schirmer Music Co.

The Concord Series of books of music and on the teaching of music, to which this kindergarten book is the latest addition, is under the editorship of Thomas Whitney Surette and Dr. Archibald T. Davison, of Harvard University. Mr. Augustus Zanzig is also now associated, I believe, with the editorial staff, which has for its aim, if I am not mistaken, the reformation, or at least the vast uplifting, of musical education for the masses, largely by improvement of musical material and methods used in public schools.

There are some admirable characteristics common to all publications appearing in the Concord Series. First, one may be sure that they represent the purest musical ideals, eminent musical scholarship, vast research, and unlimited editorial effort to make them perfect in detail. These qualities give them a degree of distinction too often lacking in publications designed for the same public. But other principles, of narrower application, also characterize the aims represented by the series. A longer period of musical experience before a child is bothered by staff-notation is insisted upon: this musical experience should be of highest quality; and this quality is assumed

to be suitably safeguarded if the child's song experience is restricted solely or predominantly to folk-songs.

With the larger principles (which I have presumed, without authority, to be those set forth above) we are all in accord. It is only when these principles are interpreted in terms of practice that one finds his enthusiasm dashed somewhat. A song is not good because it is a folk-song. Thousands of folk-songs have died a more or less well-merited death, and thousands of others have experienced a more or less well-merited survival. A large number of the latter have found favor in the modern world and have been included in school music books, kindergarten song-books, collections of folk-games and dances. Doubtless there are innumerable others as good as those favorites, would a few Cecil Sharpes discover them for us. But these that are not known would need to be made known and undergo a long period of probation before we could decide which ones, in accordance with the best modern musical spirit, were worthy of the resurrection thrust upon them. To try to carry them on solely because of the enthusiasm produced in the cultured student by his capacity to read through back or over into ancient or different racial orientations would be as foolish as to base graphic design for children upon the decorations of Tut-Ankh-Amen's day or upon Navajo rugs or old English porter. These expressions of other peoples have popular value today when they have sufficient universality to carry over into the representative art-spirit of today. To retain them else is to confuse the interests and needs of the antiquarian or student of the evolution of art with those of a modern public whose art-life needs recognition and improvement *in kind*.

If folk-songs, then, must be judged in accordance with present conceptions of musical appeal, they are on the same basis as modern songs by mod-

ern composers, and a serious limitation is placed upon selection if the modern song for children is ignored, *a priori*, as unworthy of consideration.

With all these questions in mind, one can have his say about this particular book. All the excellent qualities characteristic of all the work of this particular group of editors are present. The texts are as worthy as the music. The children will not, however, experience as much pleasure in many of the songs as the editors and author did; and I deny that the children would be better if they did. For instance, a Belgian folk-song is adapted to the familiar Mother Goose "Pussy cat, pussy cat, where have you been?" The Elliott setting of these same words is far more attractive; but the Elliott song is not a folk-song, so is not used. (But then it should not be used, though for a better reason: namely, that its compass is not right. This would not have excluded it from the present work, however, for the vocal compass represented by the book as a whole is too low.) Several other Mother Goose rhymes are similarly interpreted in terms of the feeling of Russians and Frenchmen who were thinking about other things when they sang the tunes which have thus been transplanted; and most of these texts are set to better tunes in the Elliott collection.

But there are seventy-seven songs in the book. Several of them are old favorites beautifully edited, others are unfamiliar songs of such beauty and excellence that they constitute rich contributions to a store that is never sufficiently large; and on the whole, especially if some are transposed a half-step or whole-step upward, the teacher will get as large a proportion of desirable songs out of the books as are obtained from any book. Moreover, the successful ones will often be of quite unusual value. The book is therefore successful to a fair degree

in spite of the limitations fixed upon it by the special opinions that shaped the making of it.

---

*Warner's Standard Graded Violin Course, Book I.* The Chart Music Publishing House.

As a course in the technic of violin, well adapted to the technical needs of young pupils, this book has much to commend it. The ordering and grading of the technical features is very carefully planned and many pitfalls present in some standard instruction books are skillfully avoided. Such judicious selection of steps of procedure

is observable in connection with the development of both fingering and bowing technic. The course is not unmusical, since every little addition to the learner's technic is immediately applied in the playing of a melody (or succession of tones) that is made interesting by the provision of a well-written second violin part to be played by the teacher. Perhaps it may be best described by saying that it resembles, in its balance of technic and musical recreation, the Hohmann method, but is, in the reviewer's opinion, wiser in its technical procedures than is the Hohmann.

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## A SCHOOL OF EXPERIENCE

(Continued from Page 12)

members to accept less than the union rate for their services. The orchestra rehearses without pay (and well it might, since both Mr. Stock and Mr. De Lamarter give their time free for rehearsals and concerts), but every member receives five dollars a concert.

The orchestra was founded in February, 1920, the first call for candidates bringing nearly one hundred and twenty-five applicants. At present the membership is maintained at about ninety players, making the organization equal in size to any other full symphony orchestra.

There are four rehearsals a week at least, one of which is taken by Mr. Stock himself. The other three are run by Mr. De Lamarter and Mr. Dasch, the principal second violin and associate conductor of the Chicago Symphony. One of the weekly four is a "group" rehearsal at which the strings, brass, woodwind and percussion are rehearsed separately by the conductors and various solo instrumentalists of the Chicago Orchestra.

The Civic Orchestra gives two concerts a month. One is given in Orchestra Hall on the last Sunday of the month and the program is repeated

on the second Sunday following in one of the Chicago high school auditoriums.

Naturally, as the orchestra is planned to give its members professional experience, it plays real music. For the sake of the audiences the programs are a little less severely classic than those of the Chicago Symphony but they are not "popular" in the sense that they contain dance music or amusement park favorites of the "Zampa" variety.

The members of the Civic Orchestra are by no means all Chicagoans; they come from all parts of the Middle West. The second clarinet, for instance, is a young woman from Topeka, Kan., and the first oboe came down from Saginaw, Mich., two years ago and is now also first oboe under Nat Finiston at the Chicago Theatre, one of the city's biggest motion picture houses. The practical value of the organization is evidenced by the substantial number of graduates it can boast even now. Seventeen of its former members have left to become members of regular symphony orchestras. Of these, one went to the Philadelphia Orchestra, one to St. Louis, one to Minneapolis, one to the Chicago Opera, four to Cleveland and five to the Chicago Symphony.

## SOME QUESTIONS

(Continued from Page 25)

In attempting to answer these questions I am well aware that I am merely expressing my own opinion upon these various points and that other thinkers might offer radically different replies to the same queries. For this I make no apology. As I have already remarked, we have very few scientific data about music teaching, and to a very large extent our methods of procedure are based upon tradition or upon opinion—individual opinion for the most part. But out of the travail of soul involved in the formulation, in the discussion, and in the modification of opinion, truth is often born, and I take it that our foremost desire in coming to this conference is to discover truth.

What then is the function of music in life? The chief value of music in human life is to increase the sum total of human satisfaction; in other words, to make life itself more worth while. We often say that under certain conditions life would not be worth living, and by this we mean I suppose that under these conditions the pains and sorrows and disillusionments and despairs are imagined to be so much greater than the pleasures satisfactions and hopes that the disproportion of the bad as compared with the good leaves no room for optimism and makes it seem futile to carry on. There have been periods in the world's history when things seemed to be almost at this stage. Some of us may have felt somewhat that way during certain stages of the recent war. Some of us are doubtless feeling pessimistic with regard to the present world situation. But always the good has eventually triumphed and men have found that life was worth living after all.

Now music is one of the things in the world that makes life worth living. It is not the only thing by any means and it will have to share honors with love and friendship and democracy and beauty of nature and imagination and aspiration, and, of course other arts. But surely a world without music would be a dreary place, and if all music were to be removed, many a man who perhaps thinks of art as an entirely secondary thing would then find the world ineffably more dreary. Music, then, because of the deep satisfaction which it affords to nearly all human beings, is an important item in making life worth living, and its mission is to stir the human soul to a finer and deeper sort of spiritual life. Other agencies such as religion, literature, and social zeal can perhaps do somewhat the same thing, but music has the greater advantage of appealing directly and powerfully to a deep-seated affective instinct, and is thus more quick and more potent in arousing appropriate spiritual response than are some of these other things whose appeal must come first to the intellect. And in these days when the material is being so grossly over-emphasized, music and the other things that appeal to the spiritual are especially to be fostered in order that man may attain a more equitable balance in life.

As Will Earhart so beautifully says:

"The value of music then, is simply the value that is in all art—and it is a priceless value. It promises to bring to the world moods, broad states of feeling that are aspiring, lofty, pure, untroubled, unselfish. It promises to bring into education the neglected third dimension—height—in addition to the prevailing thickness and breadth;—to develop the powers of the individual so that he will react rightly to the call of far voices that are beyond and above the little world of man. It is idle to contend that these values are not always secured, or are secured in meagre measure only. We must sadly confess our shortcomings and downfallings. It is true that the teacher of Latin, of beautiful spirit, may do more in the direction of height than the teacher of music, of sordid spirit; but potentially, and other things being equal, music holds more

power than academic and vocational subjects for the enrichment, purification, and uplift of the spirit of man. Billions of increased tonnage and encyclopedias of knowledge are not so important as this." (M. T. N. A. 1919.)

You will observe that in discussing music in relation to life itself, I have said nothing about its effect as a therapeutic agent or as a sharpener of the intellect. The chief value of music lies in its effect upon the spiritual life of the individual. Because of the fact, however, that the study of music requires keen concentration, and that music itself arouses desirable emotional states, the individual's intellectual life is often found to increase in efficiency, his physical processes to function more effectively, and his social attitude to approach much nearer the ideal embodied in the commandment "Love thy neighbor." His religious attitude, too, sometimes conforms more closely to the thought "Thou shalt love the Lord, thy God, with all thy heart, with all thy soul, and with all thy strength," as a result of contact with music.

Music must not, however, be thought of principally as a mind trainer, as a therapeutic agent, or as a religious or socializing force. Its prime function is to arouse in man a more highly spiritual attitude as the result of a definitely esthetic reaction; and because of the satisfaction afforded by such attitude when once aroused, to raise the general level of his whole life to a higher plane. All these other things are valuable, but they must be considered rather as by-products than as principal ends.

Do you agree with me thus far? If you do not there is very little use in continuing to listen, for the rest of this address is based on the thought that the chief value of music is to make life more worth while by its power to arouse deep spiritual satisfaction. If you do not follow me in this philosophy you will not agree with me as I apply it to music in the schools.

Assuming that some of you, at any rate, have found yourselves in agreement with the statements which I have made up to this point let us take up the second question, namely, What is the function of music in the public schools?

To save time let me submit this statement as a basis for discussion:

*The function of school music is to cause the rank and file of our boys and girls to maintain, if possible to increase, the interest which they felt when they first heard and took part in music; and to give them suitable opportunities for growing constantly more appreciative and more intelligent when listening to good renditions of standard music. It also should fit them to take such part in the rendition of good music as their varied capacities and inclinations may make possible and desirable.*

Note the three things included in this statement: We are to cause boys and girls, first, to continue to like music; second, to grow constantly in appreciation of good performance of good music; and, third, to develop their own powers of taking part in music to the utmost of their ability and interest. Love, appreciation, participation,—these three; and, in my opinion, the greatest of these is love.

I am not thinking so much now of the child with a high degree of musical talent. Such cases are being pretty well taken care of outside of the school, although it is entirely possible that with musical instruction for all during the plastic state of childhood, a very much larger percentage of talented children will be discovered in the future than have been found in the past. But I am remembering especially just now the drab life that is the lot of so many men and women today. Long hours of monotonous toil; ugly, and often dirty noisy homes to return to after work; sometimes long periods of discouragement or despair when there is no job; and for the women all sorts of other difficulties to contend with besides long hours of housework. An uninspiring type of existence at best for the many, under such conditions. But how much more worth

while is life if lighted up by an interest in a beautiful and soul-satisfying thing like music. It is like a ray of sunshine on a dark and drizzly day in March. It lights up the soul; it often arouses hope when hope is apparently dead; it is a glowing thing of beauty that illuminates the monotony of one's daily life so that even the dump heap and the dog kennel are glorified and transformed. Last year at Nashville I heard a class of blind children sing, and the thing that brought tears to my eyes was the radiance of their expression as they joyfully took part in the music. Their faces seemed transformed and their participation in the creation of beautiful music seemed to dominate everything even to lighting up their dead and unseeing eyes. What a glorious thing to have such inspiration when life in general is so dark.

Equally satisfying is music at the other extreme of the social scale and the idle rich who are weary of life because they have tasted all its pleasures, often still find interest in listening to a fine concert or in taking part themselves in the rendition of beautiful music. In both cases this is only true, however, if the taste for good performance of standard music has been fostered during youth, and if the individuals themselves, while still plastic, have been trained to participate in the rendition of music.

In the light of all these facts, let us go back to our statement regarding the function of music in the schools:

*The function of school music is to cause the rank and file of our boys and girls to maintain, if possible to increase, the interest which they felt when they first heard and took part in music; and to give them suitable opportunities for growing constantly more appreciative and more intelligent when listening to good renditions of standard music. It also should fit them to take such part in the rendition of good music as their varied capacities and inclinations may make possible and desirable.*

Now let us ask our original question: Is music teaching in the public schools being so directed that it is causing the rank and file of our boys and girls to increase or at least to continue the interest which they felt when first heard and took part in music? And is it giving them suitable opportunities for growing constantly more intelligent concerning, and more appreciative of, good renditions of standard music? Is it, furthermore, fitting them to take such part in the rendition of music as their varied capacities and inclinations may make possible and desirable?

I shall not pretend to answer the question for you. Each one of you must reply for himself in the light of his knowledge of the results of his own teaching. Think over your own schools from the first grade on through the high school. Now think of your community, its men and women, their interest, attitude, and intelligence as regards music; its effect on their lives; the spiritual tone of the community because of this effect. Is life for these people more worth while because of the contact with music which their public school education afforded? Or do they think condescendingly of their music in the public schools as the time when they sang do-re-mi? Are they looking back upon their school music supervisor as one who opened up new worlds of beauty and satisfaction to them? Or do they think of him as that detestable person who insisted on making them sing scales?

We must learn to evaluate our work by remote tests such as these and not be deceived by the apparent success of any single exercise, as, for example, a lesson on intervals. Any given lesson may apparently be progressing beautifully, the children doing exactly as they are told, with skill, and even with apparent enthusiasm; and yet the thing as a whole may prove to have been a dismal failure because it is not being carried over into life. It is meeting the immediate test of constituting a successful lesson on some detail of musical instruction,

but it may be failing in the ultimate test of making human life richer and more satisfying, because this lesson, combined with many other lessons, should have built up an attitude toward music, and toward beauty in general, that would cause the emphasis in the individual's life to be shifted from gross materialism to deep spirituality—and it has not done so.

Will you come with me for a few minutes into a typical school building? Here are our children in the first grade. They love music; they think of the music lesson as perhaps the happiest time of the entire day; they clap their hands and smile when the music teacher comes into the room; they are delighted to be allowed to learn a new song, and proudly sing it to mother when they go home. An ideal attitude! Now let us go upstairs and enter the eighth grade room. There is no applause as the music teacher enters. When told to turn to page sixty-seven and sing by syllable they do so—most of them—but it is with a somewhat bored or perhaps condescending air that they obey, and it is probably only the habit of doing as they are told in school that makes many of them take part in singing. Here and there is a boy or girl who has to be prodded from time to time. Occasionally there is one who does not even take the trouble to find the right page. The teacher gets results of a kind, but the interest and enthusiasm that we found in the first-grade room are lacking. What has happened? Well, for one thing, you say, the children's attitude has changed; they are not so easily interested in things as they were in the first grade. It is true that it takes a better teacher to arouse the enthusiasm of eighth-grade children over those of first-grade ones. These blasé young people have already had many experiences—especially in these last few years—and they seem to feel that they have already run pretty well the entire gamut of life. So their attitude toward the music period is a patronizing one at best. And yet, if you take them to hear the Cleveland Orchestra, they will like it immensely, their attitude corresponding somewhat to that of our first-grade children. So we must not say that their interest in music has died. What is the matter? I am not absolutely certain that I know, but I think it is at least partly the fact that so often the machinery of teaching the subject has come between the child and music. It may be partly also the fact that we have not learned to connect school music and out-of-school music sufficiently closely to give strong enough motivation to the former.

It is a fine thing for a child to be able to read music, and surely the attainment of skill in music reading is worth all sorts of sacrifices. But it is not worth the sacrifice of causing a large number of children to turn from music and feel that they hate it. This need not happen, but the fact remains that it has happened in many instances.

Scales, key signatures, and other theoretical facts are interesting and valuable—especially to the talented child who is going to do a good deal with music, either vocationally or avocationally; and it is surely worth a fairly large amount of time and energy to have a group of children able to give correct answers to our questions concerning these matters. But is it worth causing a large number of boys and girls to feel toward music as most of them feel toward algebra, that it is a thing you must do because the teacher says so, but something you are glad to stop doing at the earliest possible opportunity? Again, this need not necessarily happen, but we will all admit that it has happened quite frequently.

Individual singing is a splendid means of assuring ourselves that everybody is working, besides giving the children excellent training in self-control and initiative. But is it worth all it costs if the adolescent boy in his humiliation at being compelled to exhibit his vocal frailties in public, vows that when he goes to high school where music is elective, he will have none of it, and that when he once gets through school he will indulge in no more of this nonsense?

There are two sorts of results which may be achieved in any kind of work done under a teacher's direction: one is immediate, the other remote. The one consists of working faithfully at details because we are told to by the teacher or because we are stimulated by rivalry or perhaps by marks; but as soon as we have completed the task we close our book with a bang, and say, "Thank heaven that course is over, and you may be certain that I will never have anything more along that line as long as I live." This conceivably may be the attitude in a subject in which the pupil has received a high grade, so that the immediate result is perhaps all that could be expected.

The other type of result will also consist of accomplishing certain details, but at the end of the course the student says, "What a fascinating subject! I am sorry the course is over. I have enjoyed it, and if I ever have a chance I am going to do more along the same line, and in any case I am going to keep up my knowledge and my practice."

An extremely efficient teacher sometimes gets more done in the class period, and sometimes, therefore, makes a larger showing in immediate results. But it is the teacher who causes his pupils to glow over the beauty of a song; to shed a tear over the pathos of a poem; to make a high resolves to be loyal and patriotic even at the cost of personal sacrifice; to rise up in moral wrath over a social injustice; or to melt in tenderness over the beauty of a picture of the Madonna—it is this type of teacher who, appealing to the feelings and not simply to the intellect, achieves the larger results in the long run. And so say I again, we must learn to see music in its setting in human life, and remembering that music is the language of the emotions, we must see whether the rank and file of our boys and girls, and men and women, still feel somewhat that same interest and enthusiasm for music that the little child in the first grade feels; to see whether because of more pedagogical music lessons, better trained supervisors, more skillfully organized music books, and all the other improved paraphernalia of music instruction, human life is becoming better and happier; to see whether individuals are living on a more spiritual plane, and whether social groups, large and small, are becoming more obedient to the law of the brotherhood of man.

Too early to judge, you say; too soon after getting started? Well, perhaps. I am not setting myself up a judge over you. My function is simply to cause you to think, and I have no doubt but that in many a community all that I am demanding of school music, and more, is being accomplished. But if it is not so in *your* schools, I beg you to consider your situation carefully and see what can be done.

I hope you will not have received the impression that I am condemning any particular plan of instruction or am advocating any particular method. I am not against sight-singing nor theoretical work nor individual singing. In fact, I believe in all of these and have done them all. But I am saying that these activities, although important as part of the machinery of music teaching, must not be allowed to come between the child and music in such a way that he loses sight of the beauty and the essentially spiritual quality of the art. This means that we music supervisors must make certain that we are getting an esthetic response from the children, and are keeping alive their interest in music as "a thing of beauty and a joy forever"—whether we get anything else or not. But in getting this we shall in all probability find that "the other things also shall be added unto it."

In order to be considered successful as an educational subject music must arouse an actual esthetic response on the part of practically all pupils during a fairly large proportion of the time devoted to music study; and in addition it must function in a clearly recognizable way in the lives of a goodly propor-

tion of the pupils after they leave school and take their places as citizens of a community.

How shall we do it? Well, I cannot undertake in this short address to reply to your question, even if I knew the answer in full. In general, I feel that we must teach music in such a way that it makes more of an appeal as *music*, this applying equally in the violin class, in the harmony class, in the appreciation course, and in all other places where we are dealing either with the beginner in music, or with any type of individual for whom music is not the dominating interest in life. In other words, we must teach music more musically, and must guard against placing too much emphasis upon technical or theoretical detail, until the pupil shall have grown to sufficient maturity to be able to see new and enlarged vistas of musical satisfaction opening up before him as the result of technical study. The subject is so big, and there is so much to be done, that such emphasis upon technique and theory easily leads to the crowding out of any real musical experience; and especially in the hands of a poorly prepared grade teacher, it may do untold harm. Interval study is a fine thing if directed by a capable teacher, who two or three times a week devotes three minutes of the music period to brisk, energetic, and well-organized drill on singing intervals, such as are actually to be found in the children's songs. But another teacher, not comprehending the relation of this detail to the subject as a whole, may spend the entire lesson, or perhaps two or three lessons, on interval drill, carrying the matter far beyond any practical use by the children, and crowd out all chance of esthetic reaction during these lessons.

We are not training professional musicians in the public schools, and elaborate technical work, such as is even now being required in many school systems, is therefore not necessary except for those who are highly talented and who expect to do a good deal with music later on. Some technical and theoretical work there must be of course, both from the standpoint of participation in music and of intelligence concerning it. Let us decide, then, upon some minimum standard of training that seems desirable and reasonable for the various types of school systems, and let us organize this necessary technical work so efficiently that it will take only a certain reasonable proportion of the time allotted to music. Then let us use all the remaining time for actual musical experience, such as song-singing, listening lessons, instrumental instruction, etc. I cannot go far into detail, but the most obvious point at which to start seems to me to be song-singing; and before closing I wish to give you at least one practical thought to carry home. It is this: *More song-singing is one of the crying needs of school music in America today.*

By song-singing I mean singing songs which are already familiar, simply for the esthetic and social satisfaction afforded by taking part with others in the creation of beauty. Some of my good friends try to make me believe that sight-singing and song-singing are identical processes, but it is not so. One can never get the same esthetic response from a piece of music that is undergoing the intellectual process of being learned as from one that has been previously learned and is now being repeated simply because of the satisfaction that it gives one to again take part in this beautiful and satisfying process. And the farther away from professional musicianship one is, the more true is the statement.

Of course I do not mean the perfunctory sort of thing that takes place in schoolrooms where the teacher says, "Now let me see, what was the last song we sang yesterday? Oh, yes, you are right, Mary; it was on page thirty-seven. Well, children, you may turn to the next page and sing what you find there while I finish grading these papers."

If a song is not to be sung in a spirit of alertness, with full understanding, appreciation and emotional response to the meaning of the text, it had better not

be sung at all. Better not sing the "Star Spangled Banner" so often and when we do sing it have more fervor and more patriotism in our minds and souls. Better not say the Lord's Prayer so frequently, and when we do, really *pray* it, instead of merely repeating the words. Far better to have the children play a game or simply sit relaxed while the teacher does her other work, than to sing song after song in the meaningless fashion which so often prevails, thus cultivating a habit of inattention which is just the opposite of what we most desire.

By song-singing I mean an activity in which all take part because the music is beautiful and because the words touch, and perhaps exalt, our own experiences; in other words, singing in which all are in sympathetic rapport with the beauty of the music and the meaning of the text. Nothing short of this should be dignified by the expression "song-singing." The best of it is that such an exercise requires no elaborate knowledge or technique and can be directed reasonably well by an ordinarily intelligent grade teacher, especially if the music supervisor from time to time gives her an inspiring example to follow; although naturally the thoroughly trained musician may be able sometimes to get certain results which the grade teacher cannot always attain. But the general idea is entirely within reach with our present machinery, and the only big question is this: Are we willing to give up some of the other things we have been doing, which perhaps have failed in causing music to fulfill its function in human life, for the sake of providing time for those activities which may enable us to make a really deep impression on the lives of our children?

In other words, with only fifteen or twenty minutes a day for music, we probably cannot continue to teach sight-singing, theory, and similar activities to as great an extent as formerly, and still find adequate time remaining for song-singing, listening lessons, and perhaps other phases of music instruction that would tend to cause music teaching to meet the remote tests that I have been discussing. With an hour a day for music we could do everything, although I confess to a feeling that under some teachers an hour a day of music would simply cause many boys and girls to dislike the subject that much more intensely. But we do not have an hour. We have fifteen or twenty minutes at the most, and the question is not, What is a good thing to do? but, What is the very best use to make of this small amount of time in order to cause music to fulfill its proper function in the schools and its ultimate mission in life?

I am condemning no one's practices; I am advocating no particular method; I am not even asserting that ten minutes of song-singing each day will bring about all desirable results. I am simply thinking out loud, and am voicing certain doubts and suspicions which have been taking possession of me as I have visited my own and other people's schools and communities. I am not a pessimist, and I do not wish to depress you but only to make you think. As a matter of fact I feel more strongly than ever that through music teaching in the public schools we have the most remarkable opportunity that has ever existed to enrich and exalt human life through contact with beauty. The question is simply, Are we broad-minded enough, and far-sighted enough, and practical enough to seize the opportunity, and by doing the right thing to cause music actually to function in this way? Or are we to be so narrow and so method-bound that we shall allow the machinery of teaching our art to get between the art and our pupils, thus causing our subject to fail in its mission? The answer is in your keeping.

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